


# **KSOR GUIDE to the arts**

**May 1982**



**The Influence of  
Pioneer Women  
Creating a Recital  
A Prairie Home Companion  
in Ashland  
Sounds Over Time...  
a KSOR History  
Sound...  
Translator Reception  
Johannes Brahms  
KSOR Spring Marathon  
May 6 - 20**

**G. WOLF**



## Contributors:

KSOR's annual **Spring Marathon** will be held May 6 through 20. **Elizabeth Vickerman** describes the characters in the current production by the Jacksonville Museum Performers on p. 5. **John Miller** writes about choosing the program for a recital on p. 7. **Jim Parker** reviews the history of KSOR on p. 13. **John Patton** explains how to get better reception on p. 17. This month's cover is by **Gus Wolf**, a frequent contributor to the **GUIDE**. The art of **Betty Cougler** also appears in this issue.

Guide Editor **Don McComb** underwent back surgery April 8. In his absence this month's **GUIDE** was produced with grateful appreciation for the exceptional energy expended by Assistant Editors **Jack Duggan** and **Jim Parker**, and for the unflagging assistance of **Cathy Noah**, **Beth Harding** and the KSOR staff. We all wish Don a speedy recovery.

# **KSOR GUIDE to the arts**

**May 1982**

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## **Contents**

### **Director's Desk..... 3**

Ronald Kramer discusses a major symphony and the spring marathon.

### **The Influence of Pioneer Women in Jackson County ..... 5**

Elizabeth Vickerman outlines a production by the Jacksonville Museum Performers.

### **Creating a Recital..... 7**

John Miller writes about choosing the pieces for his performance.

### **A Prairie Home Companion: Live — in Ashland..... 11**

Jack Duggan describes the popular radio variety show that will visit Ashland June 5 and 6.

### **Sounds Over Time — a KSOR History..... 13**

Jim Parker tells the story of KSOR — from the early beginnings to present-day accomplishments.

### **Sound — Translator Reception ..... 17**

John Patton tells how you can get better reception.

### **Programs in May..... 19**

### **Johannes Brahms ..... 38**

A brief insight into the mind and heart of the composer on the anniversary of his birth.

### **Prose and Poetry..... 39**

Poems by Jeanne Pekin and Joseph Shakarchi are featured.

### **Arts Calendar..... 42**

KSOR, located at Southern Oregon State College in Ashland, is a member of NPR (National Public Radio), CPB (Corporation for Public Broadcasting), and CPRO (Consortium for Public Radio in Oregon). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listeners in Grants Pass receive KSOR via translator on 91.3 FM; in Sutherlin, Glide and northern Douglas County on 89.3 FM; in Roseburg on 90.1 FM; in the Dead Indian Road, Emigrant Lake area on 88.5 FM; in the Crescent City, Gasquet area on 89.1 FM; in Port Orford and Coquille on 91.9 FM; in Coos Bay and North Bend at 90.1 FM. We welcome your comments on our programming and invite you to write or call us at (503) 482-6301.

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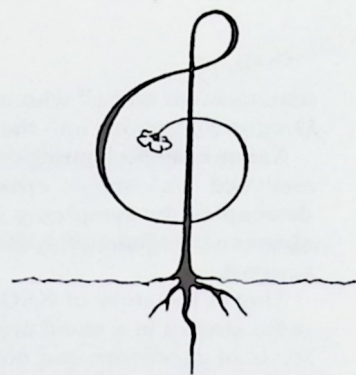
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## ***Achieving a Vision***

This month marks KSOR's tenth fundraising marathon. And that means that in nine earlier columns, I have attempted to explain to you why it has been important to all of us for listeners like yourself to renew, or enlarge their membership support to the KSOR Listeners Guild. In preparing this column, I have to confess that initially I wondered if everything had not been said before. And the idea of using this space to routinely trumpet the same old messages has never appealed to me. Generally, I keep a file of assorted notes on subjects that I might cover in future columns and I had something I really wanted to address this month, but felt obliged to discuss Marathon '82.

Some days one's brain takes a while to make the necessary synaptic connections. And so it was only after staring at a blank sheet of paper for some time that I finally realized the relationship of the two subjects.

What I had wanted to express was our pleasure over the designation earlier this year of the Oregon Symphony Orchestra as a "major symphony" by the American Symphony Orchestra League. It is a major cultural accomplishment for Oregon, and all of us who care about the arts can share in the symphony's accomplishment. The orchestra is one of 31 in North America designated as "major." The only larger category an orchestra can obtain is "world class." And so recognition of the Oregon Symphony, ranked 26th among the 21 major orchestras in budget size, and 23rd in audience size, is a splendid achievement.

But what does this have to do with the marathon?

When I moved from Chicago to Portland in 1967, the Oregon Symphony had just changed its name from the Portland Symphony. Jacques Singer, who like to be called "maestro," was the symphony's conductor and I remember concluding that the symphony was much better than I had expected to find in Portland. But it hardly filled the void created when I departed my earlier homes in Chicago and Cleveland. In fact, the symphony very clearly had its good days and bad days and in some respects appeared to be the creation of a large town rather than a major urban area.

By the time I left Portland in 1974 many things about the symphony had changed. It was clear that a major commitment to build and refine the symphony artistically was being made by individuals, businesses, foundations, and government agencies. During those seven years real growth occurred. Since then there has been new strength and commitment which extended those accomplishments. In a way, we at KSOR would like to feel that we have played some small role. We believed it was important to promote the symphony and were pleased to co-sponsor their 1979 appearance in Medford.

Recognition of the Oregon Symphony by the American Symphony League is an important culmination of a major cultural growth effort. We salute the symphony, its

management and all who have worked diligently for many years to help fashion the Oregon Symphony into the instrument it has become.

And now to the marathon. If you had listened to the Oregon Symphony in 1967, or analyzed with major critics of the American musical scene the possibilities of developing the symphony to its present state, there would have been a fair degree of skepticism registered. Achieving it required vision, dedication and a lot of grass roots support.

That is the story of KSOR as well. We have never expected KSOR to be a simple radio station in a small area. We have always, with your support, sought to achieve levels of excellence and goals of major scale that required much of us all. But it has made possible achievements that seemed impossibly grand only a short time ago.

We remain committed to continued growth both in providing public radio service to those who lack it, to creating new and different programs to serve ever-changing needs, and to refining our present endeavors. And in our own small way we believe we have the ability to create unique programming to share with listeners in other parts of the United States.

In many respects these are trying times. At the same time they are exciting, vibrant times. We are presented with new challenges and new opportunities. And just as a geographically and culturally remote state decided to propel its premiere musical ensemble into the "major leagues," we are convinced that our listeners will continue to share the vision we have of KSOR. We are equally convinced that, difficult though it may be, the hard work, dedication, caring and commitment to that vision will continue with your help.

**Ronald Kramer**

**Director of Broadcast Activities**

## How Did You Get This Guide? 5-82

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events--and of course, your own subscription to the **KSOR GUIDE**.

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## Spring Program:

# The Influence of Pioneer Women

by **Elizabeth Vickerman**

As President Reagan was signing into law the declaration of National Women's Week (March 7-13) to recognize female political, cultural and social contributions, the Jacksonville Museum Performers were already rehearsing a dramatization entitled: *The Influence of Pioneer Women in Jackson County*.

Sponsored by the Southern Oregon Historical Society, the players are dedicated to the study and dramatization of local history. Their current project is funded in part by a grant from the Oregon Committee for the Humanities and will be presented four times in May and again four times in October.

Events from the lives of four women will be depicted as they "touched ground" in Jacksonville. These people left their mark on Jackson County and the world in an effort to make life better in the rugged American frontier. Dramatizations will point out the efforts they made to share some of the rights of a "men only" domain.

**Lotta Crabtree**, child star of the gold-mining camps, dedicated most of her life to "making the miners happy." With the Civil War imminent, Jacksonville held strong southern sympathies. Though rowdyism, drunkenness and prostitution flourished in the gold rush town, the skits reveal how the town's audiences rejected the saucy Miss Crabtree, a loyal union supporter. Other more sedate areas accepted her with showers of gold.

**Abigail Jane Scott Duniway**, who followed a long and difficult campaign for women's rights, and petite **Ann Haseltine Hill Russell**, fiery president of Ashland Women's Christian Temperance Union, who took over her invalid husband's marble and granite monument business, will discuss their diverse views. Both women came to Oregon in covered wagons, plagued by hardships as they crossed the plains, and both were fighting for causes to better humanity.

They had much in common, but they approached their missions in different manners. Mrs. Duniway, a sharp intellectual woman, was not known for her tact. Her lectures throughout the state

were often delivered with bulldozer force, irrespective of the personal feelings of audience members. Mrs. Russell, steeped in her Christian beliefs, approached what she considered the Lord's work in a walking-on-eggs manner.

The Museum Performer's dramatizations will point out this contrast in depicting the unceremonious acceptance of Mrs. Duniway's Jacksonville speech where she was egged for her ruthless attack on a beloved citizen of Jacksonville, State Supreme Court Justice Paine Page Prim. As her prime example of abuses to women, Mrs. Duniway stated that Judge Prim once banished his wife from her home and children for two years and finally allowed her to come home for his own convenience. The anti-feminist miners expressed their reaction to the newfangled, outrageous idea of giving lowly women rights by burning Mrs. Duniway in effigy.

Ann Hill Russell, a gentle, Christian lady of sheltered Southern background, in her struggle for a better world through the abolition of alcohol, was met with less-abusive opposition in cultured, refined

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*Elizabeth Vickerman is a founder of the Jacksonville Museum Performers and Director of the current production. She holds a master's degree in theatre arts and is a recipient of two Freedom Foundation Awards. She retired to southern Oregon following a career as teacher, playwright and director.*

Ashland. Having been unsuccessful in her Christ-like persuasive manner to close the saloons, she gathered together a group of church ladies who took their rocking chairs and formed a circle around Frank Horsely's Granite Street Saloon. As patrons were reluctant to cross the picket line, business slumped. Having no one else to consume the spirits, Mr. Horsely served drinks to the ladies. They graciously accepted and, when he was not looking, poured the contents into the gutter. Following lady-like but business-like negotiations, the ladies bought the saloon for \$300 and converted it into a library which made a warm and comfortable gathering spot for former customers to sleep and sober up from someone else's moonshine.

Mrs. Duniway and Mrs. Russell are conversing in a restaurant. In a meeting-of-the-minds manner, a variety of the era's influential characters, those whose influences were important to the community, wander in and give their opinions about "the state of affairs."

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**The Influence of Pioneer Women in Jackson County** will preview Saturday, May 1, at 7:30 p.m. at the Veteran's Domiciliary in White City. The premier performance will be held Friday, May 7, at 7:30 p.m. at the U.S. Hotel Ballroom in Jacksonville, and a second performance at the historic Hotel will be given Saturday, May 8, at 7:30 p.m. The final May performance will be a matinee at the Elk-Trail Elementary School in Trail on Saturday, May 22. All performances are free.

Among those who appear in the restaurant scene is **Grace Wick-Merritt**, wife of a Jacksonville native. Wearing little more than the placard-covered barrel in which she marched down Sixth Street in Portland, she airs her views. The slogans on the barrel reveal her as one of the first crusaders to be deeply concerned about old folks having to go over the hill to the poor house. She also plied the causes of adequate provisions for pensioners, the unemployed, those working only part-time, the sick, the disabled, those too old to work, and the dependants of the down-trodden.

Narrator Dr. Edwin R. Bingham, Professor of History at the University of Oregon, will highlight the program with significant facts about the lives of these women and their impact on the community. His comments will be supplemented with photographic slides.



**Lotta Crabtree**



## Creating a Recital

by John Miller

Choosing the program is one of the most important aspects of preparing a public performance. Careful selection is doubly important in a solo piano recital, where the uniform tone-color of the single instrument makes variety and contrast in the music all the more essential. The program compositions should balance and complement each other, just as paintings in an art museum are hung ideally in such a way as to give a feeling of congruity and progress as one walks through the gallery.

Generations of pianists and audiences have been well served by the "conservatory" approach to program building, so called because young musicians completing their studies are encouraged or required to demonstrate mastery of major periods of music by presenting programs of Bach, Beethoven, Chopin (Schumann, Brahms) and perhaps Debussy. This is an entirely respectable practice, for performing musicians are also, and in the best sense, museum keepers -- keeping our musical heritage alive by performing great works of the past.

But such programs often neglect one of the most fascinating periods in piano music: our own, nearly-concluded twentieth century. In doing so they virtually ignore a full third of the piano's history since its development into a viable instrument in 1726!

For my program this year, I wanted to put together a varied group of pieces from the early twentieth century, a period that has long held particular interest for me. Within this format, the program could not depend on the tried and true eighteenth or nineteenth-century sonata, and yet the before-intermission piece de resistance seems essential to prevent the recital's disintegration into a potpourri of short pieces with no "Center."

For this pivotal position on the Program I chose the **Prokofieff**

**Sonata No. 2**, a relatively seldom-played work among the Prokofieff sonatas. On a chance hearing I had found the work to be quintessential of Prokofieff's style, and amazingly mature for such an early work. On looking into the sonata's origin I soon found the reason for its maturity: it's actually the fourth piano sonata Prokofieff wrote. Those listed as Nos. 3 and 4 were written before the No. 2, then later revised and published subsequent to the sonata presented on this program. The sonata published

as No. 2 was written in 1912. As its generic title implies, it is a work strongly rooted in musical tradition, but infused with the unmistakable Prokofieff romantic impulse, pungent irony, and driving rhythms.

Almost at the same time I decided to play the Prokofieff piece, I picked the **Ravel Valses nobles et sentimentales** as the ideal "foil" for the serious and straight-forward Russian work. I had been familiar with the Ravel suite for some years, but had never performed it. Ravel was entranced with the gaiety and elegance of Johann Strauss's Vienna, as further evidenced by the Frenchman's *La Valse*, which Ravel at first intended to call "Wien" (Vienna). Ravel knew he was paying homage to a way of life that was gone and would never come back, and some of the waltzes, particularly the last, have the air of a gently-sad farewell to an epoch, as well as to a dance form. But the sadness is smiling, never mawkish, akin to that of *Der Rosenkavalier*, which was written the same year as the "waltzes," 1911. For in the Vienna of the grande valse, the masked ball and the operetta, one might well shed a tear to make the eye glisten, but one never wept enough to spoil the make-up. Ravel seems to caution the performer against taking a too-serious attitude in the quotation he placed on the first page of the piano score: "... the delicious, ever-new pleasure of a useless activity."

The third major piece of the program, **Granados' Los Requeibros**, was published in

1912: within a year of both the Ravel and the Prokofieff works. The three pieces well demonstrate the variety of musical trends in the first decade of the twentieth century (the picture could have been rounded out with examples from Schoenberg and Stravinsky). *Los Requeibros* is the first movement of the suite for piano Goyescas, which draws its inspiration from paintings by Goya. The Goyescas consist of two volumes, of which the first is subtitled "Los majos enamorados" (The majos, or gallants, in love). "Los Requeibros is impossible to render adequately in a single English phrase. Various translations as "flattery," "gallant compliments," "charming flattery," etc., the term refers to the practice in Latin countries where men make remarks about ladies in their presence: "beautiful hair," "beautiful eyes," "tiny feet," etc. Depending upon whether the senorita encourages or spurns the would-be suitor's overtures, romance might blossom or the hapless lad might find himself in a duel with the lady's brother! (Thanks to Senora Chela for her help with this concept.)

Discussing the Granados piece provides occasion to confess what must be the single, overriding consideration of all considerations in choosing music to learn for a recital: it must be music one likes enough to practice for the countless hours required to prepare for a public performance. Of almost equal importance to one's own love for the music is that those who must listen to it being practiced be able

to remain enthusiastic, or at least tolerant during the weeks before the struggle turns into music. I'm glad to acknowledge here my gratitude to my wife, Nancy, both for her suggestion that I look at some Spanish music, and for her encouragement on this particular piece. She has patiently endured enough practice sessions to play this recital herself!

So were the three major compositions of the evening chosen. It remained only to fill out the

groups with appropriate "lead-in pieces" for each half of the recital. I came across the pieces by Amy Beach in reading through an anthology of nineteenth-century American music. I was intrigued both by the music and by the story of Mrs. Beach's life and I thought, though these pieces were technically late nineteenth-century (1892), the composer lived 44 years into the twentieth century, and so would fit ap-

SOUTHERN OREGON STATE COLLEGE  
DEPARTMENT OF MUSIC

presents  
JOHN MILLER, piano  
in  
FACULTY RECITAL

SOSC Music Recital Hall, May 17, 1982, 8:00 p.m.

Program:

Passacaglia ..... Aaron Copland  
(1900 - )

Sonata No. 2, D Minor, Op. 14 ..... Serge Prokofieff  
(1891 - 1953)

- I. Allegro, ma non troppo
- II. Scherzo
- III. Andante
- IV. Vivace

Intermission

Sketches ..... Amy Cheney Beach  
(1867 - 1944)

Dreaming      *"Tu me parles du fond d'un reve."*  
(Victor Hugo)

Fireflies      *"Naitre avec le printemps, mourir avec les roses."*  
(Lamartine)

Valses nobles et sentimentales ..... Maurice Ravel  
(1875 - 1937)

*"... le plaisir delieieux et toujours nouveau d'une occupation inutile."*  
(Henri de Regnier)

Los Requeibros (from "Goyescas") ..... Enrique Granados  
(1867 - 1916)

propriately into the overall plan of the recital.

Born Amy Marcy Cheney, the composer of the "**Sketches**" was a child prodigy, with absolute pitch and a fabulous memory. She wrote her Opus 1 at age four, gave her professional debut as a pianist at sixteen, and soloed with the Boston Symphony and other major orchestras at seventeen. Her enormously promising career was interrupted when she married, at age eighteen, to a prominent Boston physician. Though she continued to compose, with her husband's encouragement, she thenceforth limited her appearances as a performer to charity benefits. She even seemed to deny her personal identity by publishing her music under the name "Mrs. H. H. A. Beach." In listing her on the program as "Amy Cheney Beach" I am following the lead of the Schwann catalog and Vox Records.

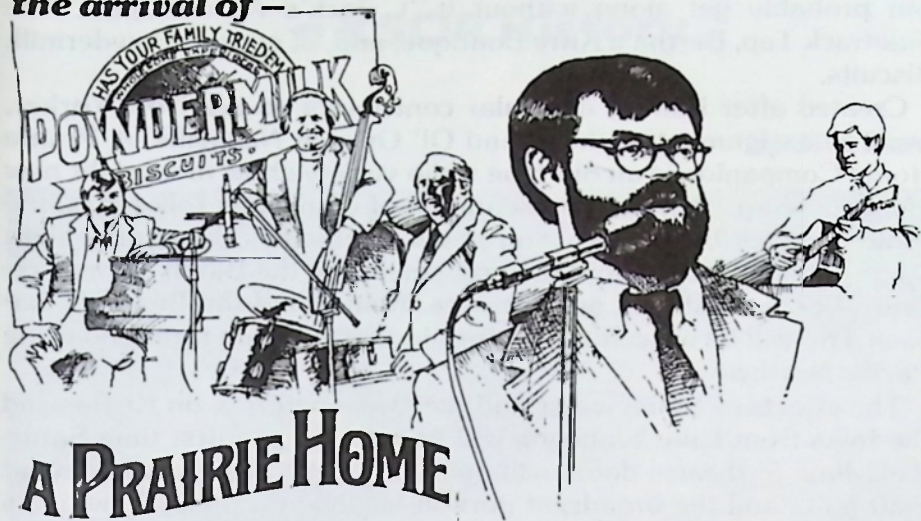
After her husband died Mrs. Beach returned to Europe (1911) to resume her career. By this time, however, the center stage of musical activity was occupied by the daring innovators: Stravinsky, Prokofieff, Schoenberg; and Beach's music must have seemed hopelessly old-fashioned. Now that all the above have taken their place in music history I feel it's time for this gracious, well-made music to be heard. Translations of the French mottos which precede the two pieces programmed here are: "You speak to me from the depths of a dream," and "To be born with the spring, to die with the roses."

Settling on the Beach pieces to begin the second half of the program gave some hints for the opening piece of the recital. The piece needed to fit into the twentieth-century format, and set the tone for the evening. I thought since I had opened the second half with an American group I might well do the same for the first half, but choosing American music of an entirely different style. I considered several pieces before deciding on the **Copland Passacaglia**. This piece seemed "right" for several reasons. The length of the Passacaglia is appropriate and it seemed to me very effective in the way it announces the mood, then gathers in intensity. I also liked the connection with the past inherent in its structure, which fit well with the Prokofieff sonata. (The passacaglia and the sonata are both older, abstract-music forms, and seemed to me a good balance for the second half of the program, which relies in large part for its organization on descriptive titles, extra-musical epitaphs, stimuli from the visual arts, and popular-music influences.) The Passacaglia is among Copland's earliest published works, and is dedicated to his teacher during his study in France, Nadia Boulanger. The Passacaglia was published in 1922.

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*John Miller is a professor of both music and German at Southern Oregon State College. He earned a PhD in German at the University of Oregon and a Master's in Music at the Eastman School of Music in Rochester, New York. In his ten years at SOSOC he has performed many recitals.*

**Rogue Valley grocers are frantically searching for supplies of Powdermilk Biscuits, stocking up for the arrival of —**



## A PRAIRIE HOME COMPANION

**Live--  
from Ashland**

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*This article was written by **Jack Duggan**, Assistant Editor of the **GUIDE**, who purports to be member of **manJack, inc.**, a consortium that claims to hold controlling interest in Jack's Auto Repair and School of Thought, et al, in Lake Wobegon.*

---

The Bard himself steps aside June 5 and 6 to welcome the new dean of American heartland humor, Garrison Keillor, to the Elizabethan Outdoor Theatre in Ashland. As part of a two-stop West Coast Tour, Keillor and the whole Lake Wobegon retinue will present A Prairie Home Companion live from southern Oregon's internationally famous theatre site, hosted by KSOR.

Nearing its eighth anniversary, A Prairie Home Companion was conceived by its host, Keillor, and was first broadcast nationally on the NPR satellite in 1980. The growth of the program has been chronicled in Time, The Atlantic, The New Yorker, and other magazines and Sunday supplements nationwide. The program is produced by Minnesota Public Radio and airs on over 180 NPR affiliates, including KSOR, each Saturday.

In a corn-silk voice, Keillor dispenses cracker-barrel whimsy, laconic humor, innocuous satire and homespun philosophy in a deadpan delivery that stretches the credibility and cracks the funnybones of his audience. He has introduced the nation to Lake Wobegon, "the town that time forgot and the decades cannot improve," and the Lake Wobegon "sponsors": Bob's Bank ("Neither

a borrower nor lender be . . . so save at the sign of the sock.”), Ralph’s Pretty Good Grocery (“If you can’t find it at Ralph’s, you can probably get along without it.”), Jack’s Auto Repair, The Sidetrack Tap, Bertha’s Kitty Boutique, and, of course, Powdermilk Biscuits.

Created after Keillor, a regular contributor to the New Yorker, went on assignment to the Grand Ol’ Opry in Nashville, A Prairie Home Companion is an old-time radio variety show in a bright new gingham wrap. A hybrid presentation of ethnic and folk tunes, the show includes balladiers, song poets, harmonics, bluegrass, light opera, western swing, and the jazz sounds of the Butch Thompson Trio. For the Ashland performance, Keillor and the Butch Thompson Trio will be welcoming performing artists from throughout the Pacific Northwest.

The effects of Lithia water and the Oregon vortex on Keillor and the folks from Lake Wobegon will be seen for the first time Saturday, June 5; theatre doors will open at 2 p.m., the show begins at 2:30 p.m., and the broadcast portion begins at 3 p.m. Showtimes for Sunday, June 6, are the same.

KSOR began receiving request for tickets as this article was being written, so, like Powdermilk Biscuits, you’ll need to be “expeditious” to get yours now. Listeners’ Guild members will be given first opportunity to obtain tickets by using the order form, below. Tickets are available locally from the Oregon Shakespearean Festival Box Office, 15 South Pioneer, Ashland, (503) 482-4331.

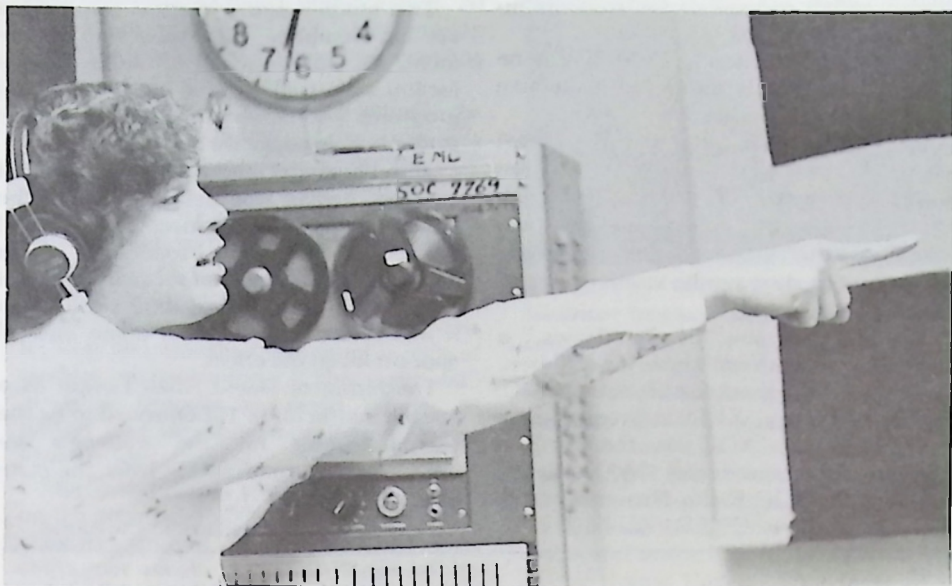
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_____ tickets at \$4 each (children 11 and under)	\$ _____
<b>Sunday, June 6 — 2:30 p.m.</b>	
_____ tickets at \$8 each	\$ _____
_____ tickets at \$4 each (children 11 and under)	\$ _____
Plus mailing and handling	\$ 1.00
<b>TOTAL</b>	<b>\$ _____</b>
<input type="checkbox"/> Check or money order enclosed	
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**KSOR** gratefully acknowledges the assistance and cooperation of the **Oregon Shakespearean Festival Association** in helping make this production possible.

# Sounds Over Time . . .

## a KSOR History

by Jim Parker



Former student **Greg Luce** throws a cue to the cast of KSOR's **Crystal Set Theatre**. Luce was producer/director of the show, broadcast from the old KSOR studio before it was remodeled in 1977.

Each day thousands of listeners from Crescent City to Roseburg tune in to KSOR to hear everything from opera to jazz to classical music. From its home in the basement of Central Hall on the Southern Oregon State College campus, through its network of translators, KSOR has become the source for fine arts programming throughout the southern Oregon and northern California region. But it hasn't always been that way.

Broadcasting at the college was non-existent before October 21, 1930. That night and the following night KMED radio in Medford aired a publicity show produced on the campus (then known as Southern Oregon Normal School). The show was a satire on football to promote the SONS team and their homecoming game. Performers included President Churchill and football coach McNeal. Similar programs were aired each fall for the next four years.

During the fall term 1935, the SONS Radio Program was initiated. The show consisted of vocal and instrumental

music, and promotional spots. This program lasted little more than one year on KMED.

The school produced two programs during 1942. The first, a cooperative effort between the speech and drama departments and professor Angus Bowmer, was a weekly series of half-hour dramas played on KMED and later on KWIN, now KCMX in Ashland.

The second program emerged from a class taught by Lee Mulling. "Side Street America" was heard Tuesdays at 7:15 p.m. When KWIN was destroyed by fire in 1946, the two programs were post-

poned and later revived with different formats.

KYJC in Medford and Sigma Alpha Sigma fraternity initiated a bi-monthly program about college life at Southern Oregon College in the fall of 1947. The program expanded to a weekly format and served as lab experience for students interested in broadcast.

After reconstruction in 1950, KWIN reopened to students interested in gaining broadcast lab experience.

But 1951 was perhaps the most energetic year for Southern Oregon College in terms of pre-KSOR broadcasting, when the college initiated two programs and obtained the necessary equipment to start a radio station on campus.

The first program, "Singing Times," a half hour educational show for children, continued throughout the fifties on KYJC, KWIN, KMED and KUIN in Grants Pass.

The second, "SOC on the Air," a variety show produced by students, initiated the SOC Radio Network, which included stations KMED, KUIN, KWIN,

KSYC in Yreka, KCRO in Coquille, and KOAC in Corvallis.

The most important development of 1951, however, was the installation of studio equipment in the basement of the library building (now Central Hall) where KSOR is now located.

Two studios and a control room were set up, complete with recording equipment, microphones and turntables. This facility was used to tape SOC's existing programs and served as a workshop for students to produce their own material.

With the model station fully operational in 1954, a plan was devised to wire the student union, bookstore, library and dorms to receive broadcasts from "KSOC." The proposal received minimal support and was shelved until 1963 when it was raised again. Once again lack of support killed the effort.

The hiring of David Allen Forum as a speech instructor in 1966 proved to be the starting point for the college's involvement in broadcasting from the campus.

Forum, who worked under the name



**Mike Mishofsky** broadcasts from the old KSOR studio before remodeling. Note old-style turntable and 45's in background. The makeshift microphone has long since been replaced and the old control board is now used to train broadcast students.

Dave Allen, began the application process to get SOC licensed for a 10-watt FM radio station in 1967. After numerous delays, the license was issued and construction began in April of 1968.

In the meantime, students had to be trained for on-the-air work and equipment had to be ordered to make the transition from taped shows to live broadcasting. At 5 p.m. on May 21, 1969, radio station KSOR signed on and began broadcasting from its present location.

The call letters KSOR were actually the college's sixth choice. Allen originally applied for the letters KSOC, but the FCC denied this application along with the next four: KEFM, KENS, KEDR, and KEDA, because they were already being used by other stations. So K-Southern Oregon Radio was submitted and accepted.

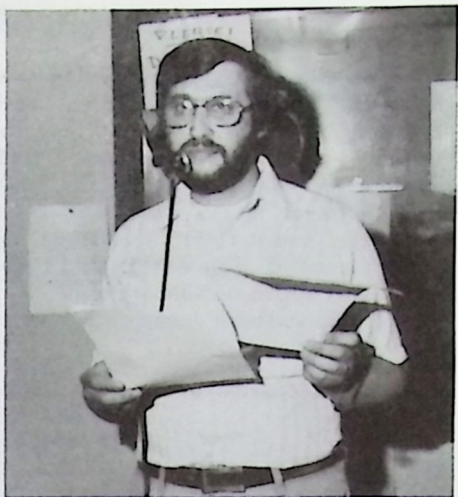
The station operated on a limited basis its first few months because of a lack of student participation. The next fall, however, brought increased interest in KSOR and increased enrollment in five new broadcast classes.

The new classes were prerequisites to on-the-air work. When completed, they allowed a student to be assigned to two air shifts per week. At this stage of its development KSOR was primarily a disc jockey training facility serving the campus and the surrounding area.

During these years all positions, except Director of Broadcast Activities filled by Allen, were held by students. The station typically broadcast from noon until midnight, vacation periods excepted. From noon to 3 pm, KSOR played Top-40 Rock; from 3-6 pm, Easy Listening; from 6-9 pm, Classical Music; and from 9 pm until midnight, Rock. In a given day on "Easy Valley Sounds," "Sounds of Our Times," "Siskiyou Symphonious," and "Take Five," you could hear music ranging from Lawrence Welk to The Who, from Beethoven to Bob Dylan.

SOC football, baseball and basketball games were also broadcast in the early years, as was public affairs programming from the United Nations.

In 1973, Allen was forced by illness to leave KSOR and Terry Danner, one of the first students in the KSOR program, was hired to teach broadcast classes and assist in running the station.



*Director of Broadcast Activities **Ron Kramer** oversees production in KSOR's new facilities.*

The following year, Ron Kramer was hired as the new Director of Broadcast Activities and a decision was made to expand KSOR into something more than a 10-watt training facility. Plans were made to increase the station's power to 2000 watts and make KSOR the cultural voice of the Rogue Valley. One facet of this change was the decision to begin airing National Public Radio programming.

To accomplish their goal, the station applied for a grant from the Department of Health, Education and Welfare to fund the expansion from 10 to 2000 watts. When the grant was received and the expansion started, KSOR had to pack its equipment and move temporarily to the Central Hall attic so the necessary remodeling could be done. A requirement of the HEW grant was the addition of new staff. Engineer John Patton, Jean Francis, since retired as Secretary (but still serving the station as a member of the KSOR Listeners Guild Board of Trustees), and a professional staff announcer were hired.

The jump from 10 to 2000 watts was realized in January of 1977, when KSOR's transmitter tower was raised on Mt. Baldy, northeast of Phoenix. The 80-foot tower, along with a translator installed near Grants Pass the following year, extended KSOR's range from Ashland to cover the entire Rogue Valley.

KSOR didn't begin broadcasting over its new transmitter, however, until February 25, 1977. At that time the station was still operating with monophonic equipment in the attic while the basement studio area was being remodeled and a Dolby noise reduction system installed. This was the first Dolby system in Oregon, outside of Portland.

KSOR moved back downstairs in March

of 1977 and resumed its growth as fine arts radio for the region. Under Kramer's leadership, and with the mountain-bouncing technical expertise of engineer John Patton, the station began to extend its signal to cover the entire southern half of Oregon and parts of northern California . . . an expansion that is continuing still.

*Continued on page 36*

## MEETING THE CHALLENGE

President Reagan has called on business to "meet the challenge" of today's economic realities by supporting the arts. You can help us meet the challenge by sponsoring an hour of the KSOR Spring Marathon. Your sponsorship will encourage other listener donations. Together we will meet the funding goals so important to public radio this year. Fill out this form and mail it to: KSOR, Central Hall, Southern Oregon State College, Ashland, Oregon 97520. (Call **Gina Ing** at (503) 482-6301 for further information.)

My business would like to help fund KSOR by challenging listeners to match my sponsorship of \_\_\_\_\_ hour(s) at \$50 per hour.

**Business Name:**

**Address:**

**Owner/Manager:**

**Phone:**

**Air my challenge during** \_\_\_\_\_ **at** \_\_\_\_\_  
(program name) (hour)

**Alternate choice:** \_\_\_\_\_ **at** \_\_\_\_\_  
(program name) (hour)

☐ **My check is enclosed.**

☐ **Bill me.**

*If you don't own a business, ask your favorite business to be a sponsor.*

# Sound . . Translator Reception

by John Patton



KSOR now has twelve translators in operation. These translators bring KSOR programming to communities beyond the range of KSOR's main transmitter, located at Mt. Baldy near Ashland. The requirements for reception of a clear signal from a translator are different from requirements for reception of the main transmitter. This article provides information for KSOR translator listeners who may have difficulty receiving a clear signal.

KSOR's main transmitter has a power of 2000 watts. Listeners in the Medford and Ashland area usually receive a strong signal that may be more than one hundred times the strength required for clear reception. The problem from the main transmitter then, is usually not strength but "multipath" reception. The main transmitter radiates in all directions with the result that a listener may pick up the signal reflected from mountains at different locations around the valley. Since the distance to the mountain varies, each reflected signal arrives at a slightly different time. In television reception this multipath condition gives a ghost picture offset from the main picture. In FM stereo reception, multipath causes a fuzzy and distorted sound. The cures for multipath problems are either to move the receiving antenna to a different location (just 2 or 3 feet) or to put a very directional antenna on the roof to select only the most direct signal from the transmitter.

Multipath reception can also happen with a translator but it is very rare. Usually, a

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**John Patton** is KSOR's Technical Director. He has been with KSOR since 1976. He installed the main transmitter on Mt. Baldy and has installed 12 translators toward completion of KSOR's 24-translator network.

fuzzy sounding signal is due to inadequate signal strength. In contrast to the main transmitter's high power, a translator has only one watt or ten watts of power. The translator uses a special antenna which focuses its power in the direction of the community to be served. This partially makes up for the very low power of the translator and is also the reason multipath reception is usually not a problem (the signal doesn't radiate in all directions; therefore, doesn't bounce off of other mountains).

**Antenna efficiency is probably the most important factor in translator reception.** Any slight impairment of the antenna can disrupt program clarity from a translator where even a greater impairment would not be noticeable from the main transmitter.

There are several steps that can be taken to improve reception from a translator. If your FM receiver is equipped with a mute switch, it should be turned off. Translator signals sometimes are not strong enough to cross the mute threshold. Then, it is suggested that the FM receiver be **tuned very slowly** between 88 and 92 on the dial. In some areas, listeners may be able to hear more than one KSOR translator. The strongest one should be chosen. If the reception at this point is clear, no further experimentation is needed.

If the FM receiver has no antenna and the reception is fuzzy, the next step in exploring possibilities of improved reception is to try a dipole antenna. First, verify that your radio or receiver has terminals for an FM antenna. They are usually marked "FM" or "300 OHM." The dipole antenna can then be purchased from several sources and are usually inexpensive. For instance, Radio Shack sells a dipole antenna for \$2.99 (catalogue number is 42-2385).

The dipole looks like a large T with the bottom connected to the radio. The top of the T should remain horizontal. It is this top section of the T that picks up the FM signal. Turn it in different directions and move it to different locations to find the best reception. The dipole can be thumbtacked to a wall or to furniture.

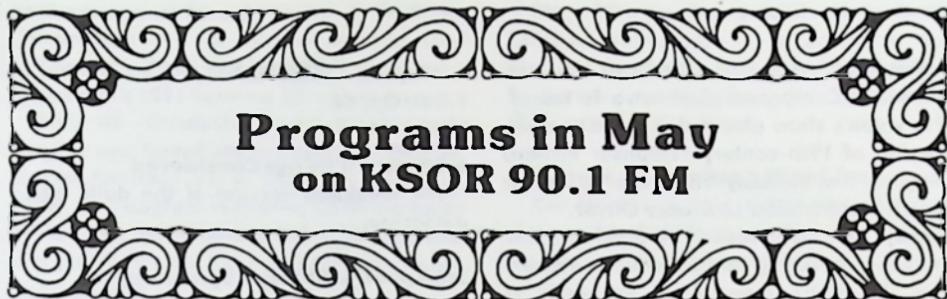
One significant factor that affects antenna efficiency is the placement of antennas in or around a metal building. No antenna will work well inside a mobile home, a house with metal siding, or a concrete building (because of the steel reinforcing bars). Metal buildings can affect signal reception even for listeners who do not live in houses with metal used in the construction. If a metal building is between your antenna and the translator, the signal strength will be sharply reduced. The solution to the problem of metal buildings is usually to install a roof-top antenna that will not be obstructed from the view of the translator by metal.

If you already have a dipole antenna, or try the installation described, and the signal is still fuzzy, it may be necessary to install a roof-top antenna. There are several possibilities with roof-top antennas. One, a broadband or multi-channel TV antenna, can be used for both TV and FM at the same time. An inexpensive "splitter" can provide this kind of installation. It may also be desirable to install a special antenna just for FM reception. It is important to know the location of the translator which you wish to receive. The TV or FM antenna should be oriented toward the translator.

Another possibility for better reception is the cable TV outlet. In many communities, KSOR is carried on the cable with the TV programming. Check with your local cable company to find out whether KSOR is carried, and ask about a "splitter" to connect your FM receiver.

The improvement of difficult reception may require ingenuity and some detective work on the part of the interested listener. It has been surprising to learn that many people are listening to KSOR from distances far beyond what is considered normal signal coverage areas. We are interested in hearing from listeners about reception experiments.

We'll do what we can to help you toward getting the best signal possible. A future article will discuss making your own dipole antenna and choosing and installing a roof-top antenna.



## Programs in May on KSOR 90.1 FM

(\* by a name indicates a composer's birthday)

# SUNDAY SUNDAY SUNDAY SUNDAY

### 7 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition." Sunday A.M. features **Rewiring Your World**, heard at 8:30.

### 9:30 am Saint Paul Sunday Morning

The Saint Paul Chamber Orchestra and an outstanding roster of guest artists are featured in this series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations with guests and series host and conductor Bill McGloughlin.

**May 2** The Alba Trio and Bassoon Quartet perform Trio for Harp, Flute and Violin by Debussy; "Bachianas Brasilieras" No. 6 for Flute and Bassoon by Villa Lobos; "Le Phoenix" by Corrette; and "Last Tango in Bayreuth" by Peter Schinckel.

**May 9** Members of the Saint Paul Chamber Orchestra perform Concerto Grosso in G, Op. 6, No. 1 by Handel; Copland's "Quiet City"; Concerto in F for Harpsichord by Graun; Sacred and Profane Dances by Debussy; and Bach's Overture No. 1 in C Major.

**May 16** The chamber ensemble Tashi

performs Mozart's Duo in G Major, K. 423; Quintet for Clarinet and Strings by Francaix; and Brahms's Quintet for Clarinet and Strings in B Minor, Op. 115.

**May 23** The chamber ensemble Musical Offering performs.

**May 30** The New Swingle Singers perform works by Debussy, Bach, Mozart, Rimsky-Korsakov, Claude le Jeune, Orlando di Lasso, Passereau and Vaughan Williams.

**11 am The Sunday Show** A weekly five-hour program devoted to all aspects of the arts. The unique and eclectic format includes art news, criticism, commentary, interviews, documentaries, events and performances, often transmitted live from locations across the country and around the world.

**May 2** The Berlin Philharmonic is honored with highlights of its 1981 season. Jean Bernard Pommier continues the cycle of Beethoven Piano Sonatas. Features on Orson Wells and Andres Segovia are heard.

**May 9** The Sunday Show honors Three American Originals: Fred Astaire, Irving Berlin, and Martha Graham. The New Swingle Singers are featured, and a retrospective on the artist Salvador Dali is heard.

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We try to keep program listings as accurate as possible. All listings are subject to last minute changes. If you have any questions about the program schedule, call KSOR at (503) 482-6301.

**May 16** A special tribute to the American Composers Orchestra is heard. This week's show also includes features on the life of 19th century composer Richard Wagner, and birthday tributes to Sir Arthur Conan Doyle and Sir Lawrence Oliver.

**May 23** This week, The Sunday Show features "A Young Performers Showcase," and The Philip Jones Brass Ensemble is heard in recital.

**May 30** A Special Memorial Day program features the artistry that springs from the adversity of war.

#### **4 pm Siskiyou Music Hall**

Classical music from the Renaissance to the Contemporary.

**May 2** MOZART: piano Quartet in G minor, K. 478

**May 9** Marathon

**May 16** Marathon

**May 23** KHACHATURIAN: Piano Sonata

**May 30** SCHUMANN: Piano Quintet in E-flat, Op. 44

#### **6:30 pm All things Considered**

The weekend version of the daily news magazine.

#### **7:30 pm The Chicago Symphony**

In his 13th year as Music Director, Sir Georg Solti leads the Chicago Symphony Orchestra in a series of broadcast concerts. Made possible in part by a grant from Amoco.

**May 2** Conductor Claudio Abbado leads the Chicago Symphony in a program that features Symphony No. 4 in C Minor, D. 417 (Tragic), by Schubert, Violin Concerto by Stravinsky, with Salvatore Accardo, soloist; and Sinfonietta by Janacek.

**May 9** Sir Georg Solti conducts the Chicago Symphony in a program devoted to



"Now I know why they call them galleys," says **All Things Considered** host **Susan Stamberg**. "Because you're a slave to them!" Stamberg's new book, **Every Night at Five: Susan Stamberg's All Things Considered Book**, will be published May 3—the eleventh anniversary of National Public Radio's award-winning nightly newsmagazine.

performance of Symphony No. 9, in D, by Gustav Mahler. This program was recorded in London's Royal Festival Hall during the Symphony's 1981 Summer European Tour.

**May 16** Conductor Andre Previn leads the Chicago Symphony in a program that includes Fantasia on a Theme by Thomas Tallis, by Vaughan-Williams; Cello Concerto by Walton, with soloist Ralph Kirshbaum; and Symphony No. 10 in E Minor, Op. 93, by Shostakovich.

**May 23** Janos Ferencsik conducts the Chicago Symphony in a program that includes Dances from Galanta by Kodaly; Concerto in C for Violin, Cello, Piano and Orchestra, Op. 56, by Beethoven; and Symphony No. 4 in E Minor, Op. 98, by Brahms.

**May 30** Sir Georg Solti conducts the Chicago Symphony in a program that features two works: Concerto for Orchestra by Bartok; and Symphony No. 14 in E Flat (Romantic), by Bruckner.

#### **9:30 pm Ken Nordine's Word Jazz**

Ken Nordine is host, talent and creator of this weekly free form audio romp through words, sounds, music and poetry.

#### **10 pm Weekend Jazz**

Everything—swing, straight-ahead, free bebop—you name it. Your Sunday night host is Zachari Brown.

#### **2 am Sign-Off**

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## **SOSC Theatre Department Arts Festival**

### **SCHEDULE OF PERFORMANCES**

#### **THURSDAY, MAY 6**

- 1:30 p.m.** **Cabaret Show: Bruce Marrs and Company,** mime, song and dance, Center Square, Theatre Arts Center.
- 8:00 p.m.** **Jazz Concert,** Music Recital Hall, Music Building.
- 8:00 p.m.** **The Miser,** by Moliere, Center Stage, Theatre Arts Center.
- 10:45 p.m.** **Cabaret Show: Bruce Marrs and Company,** mime, song and dance, Center Square, Theatre Arts Center. Wine and beer available.

#### **FRIDAY, MAY 7**

- 1:30 p.m.** **Cabaret Show: Master Juggler Ray Jason plus Musicians Priscilla and Jim Quinby,** Center Square, Theatre Arts Center.
- 8:00 p.m.** **"Face on the Barroom Floor," Portland Opera,** with post-show wine-and-cheese reception, Music Recital Hall, Music Building.
- 8:00 p.m.** **The Miser,** by Moliere, Center Stage, Theatre Arts Center.
- 10:45 p.m.** **Cabaret Show: Master Juggler Ray Jason plus Musicians Priscilla and Jim Quinby,** Center Square, Theatre Arts Center. Wine and beer available.

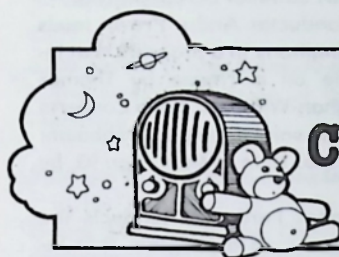
#### **SATURDAY, MAY 8**

- 8:00 p.m.** **Eugene Symphony Concert,** Music Recital Hall, Music Building.
- 8:00 p.m.** **The Miser,** by Moliere, Center Stage, Theatre Arts Center.

## Sunday

- 7:00 Ante Meridian**
- 9:30 St. Paul Sunday Morning**
- 11:00 Sunday Show**
- 4:00 Siskiyou Music Hall**
- 6:30 All Things Considered**
- 7:30 Chicago Symphony**
- 9:30 Ken Nordine's Word Jazz**
- 10:00 Weekend Jazz**

## Programs and Sp



## Children's R Theatre

The award-winning Children's Radio Theatre returns to KSOR with a new 13-part series beginning this morning at 10 p.m. each Wednesday.

A lively playground for the imagination, Children's Radio Theatre is a delight for the youngsters and enjoyable listening for adults. Filled with saucy tunes and spicy characters, the programs vary from spritely adaptations of classic folk songs to humorous musical revues to serious treatment of environmental and social topics. Some of the programs are written by children. All the shows are produced with professional actors and professional musicians. Original musical compositions and sound effects are a tradition with Children's Radio Theatre.

## Monday

- 6:00 Morning Edition**
- 7:00 Ante Meridian**
- 9:45 European Profiles**
- 10:00 First Concert**
- 12:00 KSOR News**
- 2:00 New York in Concert**
- 4:00 NPR Journal**
- 4:30 Chatterbox**
- 5:00 All Things Considered**
- 6:30 Siskiyou Music Hall**
- 9:00 Lord Peter Wimsey**
- 9:30 Sherlock Holmes**
- 10:00 FM Rock**

## Tuesday

- 6:00 Morning Edition**
- 7:00 Ante Meridian**
- 9:45 900 Seconds**
- 10:00 First Concert**
- 12:00 KSOR News**
- 2:00 Chicago Symphony**
- 4:00 NPR Journal**
- 4:30 Spider's Web**
- 5:00 All Things Considered**
- 6:30 Siskiyou Music Hall**
- 9:00 Midnight**
- 9:30 Nightfall**
- 10:00 Rock Album Preview**
- 10:45 FM Rock**

## Wednesday

- 6:00 Morning Edition**
- 7:00 Ante Meridian**
- 9:45 BBC News**
- 10:00 First Concert**
- 12:00 KSOR News**
- 2:00 St. Louis Symphony**
- 4:00 Children's Radio Theatre**
- 4:30 Spider's Web**
- 5:00 All Things Considered**
- 6:30 Siskiyou Music Hall**
- 9:00 Vintage Vinyl**
- 9:30 Talk Show**
- 10:00 FM Rock**

## Specials at a Glance

The Bell System's American Orchestras on Tour presents the **New Orleans Philharmonic** in an all-Prokofiev program to be broadcast on KSOR Monday, May 24, at 10 a.m. In their first appearance in New York's **Carnegie Hall** since 1966, the orchestra will perform the Sinfonia Concertante for Cello and Orchestra and the Symphony No. 5.

The premiere American broadcast of **Mozart's** "lost" symphony, **Symphony in F Major, K. 19a**, will be heard on KSOR's broadcast of the **Saint Louis Symphony Orchestra** at 2 p.m. on Tuesday, May 5.

## Saturday

- 7:00 *Ante Meridian*
- 10:00 *Jazz Revisited*
- 10:30 *Micrologus*
- 11:00 *Metropolitan Opera Lyric Opera of Chicago*
- 2:00 *Studs Terkel Almanac*
- 3:00 *Communique*
- 3:30 *Music Hall Debut*
- 4:00 *Siskiyou Music Hall*
- 6:30 *All Things Considered*
- 7:30 *Pickings*
- 8:00 *Prairie Home Companion*
- 10:00 *Jazz Alive*

## Thursday

- 6:00 *Morning Edition*
- 7:00 *Ante Meridian*
- 9:45 *Veneration Gap*
- 10:00 *First Concert*
- 12:00 *KSOR News*
- 2:00 *L.A. Philharmonic*
- 4:00 *New Dimensions*
- 5:00 *All Things Considered*
- 6:30 *Siskiyou Music Hall*
- 9:00 *National Radio Theatre*
- 10:00 *FM Rock*

## Friday

- 6:00 *Morning Edition*
- 7:00 *Ante Meridian*
- 9:45 *BBC World Report*
- 10:00 *First Concert*
- 12:00 *KSOR News*
- 2:00 *San Francisco Symphony*
- 4:00 *Marian McPartland's Piano Jazz*
- 5:00 *All Things Considered*
- 6:30 *Siskiyou Music Hall*
- 8:00 *New York Philharmonic*
- 10:00 *Jazz Album Preview*
- 10:45 *Weekend Jazz*

# MONDAY MONDAY MONDAY M

## 6 am Morning Edition

Just like **All Things Considered**, only more. A lively blend of news, features and commentary that gets you up, and gets you informed.

## 7 am Ante Meridian

Your Monday host is Tom Olbrich.

## 9:45 am European Profiles

## 10 am—2 pm First Concert

Your host is John Baxter.

**May 3** SCHUMANN: Symphony No. 2 in C, Op. 61

**May 10** Marathon

**May 17** Marathon

**May 24** BEETHOVEN: Piano Sonata in G, Op. 31, No. 1

**May 31** FALLA: Nights in the Garden of Spain

**10 am May 24 Special—Carnegie Hall Concert of the New Orleans Philharmonic Orchestra.** An all-Prokofiev program, featuring Philippe Entremont conducting, with Janos Starker as cello soloist. Featured works are the Sinfonia Concertante for Cello and Orchestra and the Symphony No. 5. Made possible by a grant from the Bell System as part of the American Orchestras on Tour program.

## 12n KSOR News

Featuring "In the Public Interest," Calendar of the Arts and Air Quality Report.

## 2 pm New York in Concert

This series of two hour-long performances from New York City features concerts from the Frick Collection and the Chamber Music Society of Lincoln Center.

**May 3** The Chamber Music Society presents a program that features the Piano Trio in E Flat, by Haydn; Sonata for Violin and Piano, Op. 25, No. 4, by Hindemith; and Septet in D Minor, Op. 74, by Hummel.

**May 10** The Chamber Music Society

presents a program that features Elegie for Violin, Cello, and Piano by Suk; Piano Trio in E Flat by Haydn; "Cypresses" by Dvorak; and String Quintet in C., Op. 163, by Schubert.

**May 17** The Chamber Music Society presents a program that includes "A Tour d'Anches", by Schmitt; Trio for Piano, Flute and Cello in F, by Haydn; Clarinet Quintet, Op. 115, by Brahms; and Piano Trio in G, Op. 1, No. 2, by Beethoven.

**May 24** The Chamber Music Society presents a program that includes String Quartet in G Minor, by Haydn; Piano Quartet in C, by Beethoven; and String Quartet No. 2 in F, Op. 22, by Tchaikovsky.

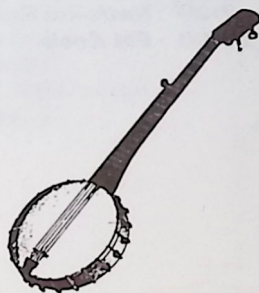
**May 31** Pianist Ursula Oppens is the featured soloist in a concert from the Metropolitan Museum of Art that includes Haydn's Variations in F Minor, H. XVII:6; Schumann's Davidsbündlertänze, Op. 6; Carter's Night Fantasies; and two works by Chopin: Barcarolle in F-Sharp, Op. 60, and Ballade No. 4 in F Minor, Op. 52.

## 4 pm NPR Journal

Some programs provide in-depth analysis of breaking news stories. Others are sound portraits and profiles of prominent figures in music, literature, politics and the arts.

## 4:30 pm Chatterbox

Stories, poetry, songs and drama for children and adults. Produced and directed by David Maltby. The Chatterbox Gang includes John Sain, Traci Batchelder, Ray Banns, and Ben and Eileen Dover.



### 5 pm All Things Considered

Susan Stamberg and Sanford Ungar co-host this award-winning news magazine.

### 6:30 pm Siskiyou Music Hall

**May 3** BACH: Concerto in C for Three Claviers, BWV 1064

**May 10** Marathon

**May 17** Marathon

**May 24** MOZART: Sonata in F for Piano Four Hands, K. 497

**May 31** ALBENIZ-ARBOS: from "Suite Iberia"

**9 pm Lord Peter Wimsey** The adventures of novelist Dorothy L. Sayer's dapper detective are featured in serialized dramatizations.

**May 3 "Whose Body?"** — "Shellshock" — Lord Peter's nervous condition forces a meeting with Sir Julian Freke, the great neurologist...a possible suspect?

**May 10 "Whose Body?"** — "Bunter Brings a Letter" (Final episode) — An unsuspecting medical student helps fill in the gaps in Lord Peter's analysis of the situation.

**May 17 "Clouds of Witness" Part 1 of 8** — "The Riddlesdale Inquest" — Lord Peter's brother, the Duke of Denver, is arrested for the murder of Lady Mary Wimsey's fiancé. The aristocratic detective rushes to the scene to offer aid.

**May 24 "Clouds of Witness" Part 2 of 8** — "Mudstains and Bloodstains" — In an effort to clear his brother of the murder of Captain Dennis Cathcart, Lord Peter begins his own investigation — and discovers large, unknown footprints at the scene of the crime.

**May 31 "Clouds of Witness" Part 3 of 8** — "The Diamond Cat" — A lady's charm made of precious stones is found at the scene of the crime — and Lord Peter resolves to trace the owner.

**9:30 pm The Adventures of Sherlock Holmes** A serialized collection of Sir Arthur Conan Doyle's stories about the legendary sleuth Sherlock Holmes.

**May 3 "The Priory School"** — Holmes is

called for help when a student and a German teacher disappear from a school in a remote part of northern England.

**May 10 "Charles Augustus Milverton"** — Holmes is obliged to do business with the disreputable Charles Augustus Milverton in order to retrieve a number of indiscreet letters.

**May 17 "Black Peter"** — Holmes must use his powers of deductive reasoning when a sea captain is found dead, fixed to a wall with a heavy harpoon.

**May 24 "The Bruce-Partington Plans"** — Top-secret documents and the death of a young man lure Holmes into a web of intrigue.

**May 31 "The Abbey Grange"** — After she interrupts a robbery in her home, Lady Brackenstall asks Holmes to investigate. The sleuth discovers the motive for the intruder's entry lies in the Lady's past.

**10 pm FM Rock** Monday night features the Blues with John Gaffey.

### 2 pm Sign-Off



World renowned cellist **Janos Starker** will be featured in the **Carnegie Hall Concert of the New Orleans Philharmonic Orchestra**, to be aired on KSOR May 24, 10 a.m.

# TUESDAY TUESDAY TUESDAY TUI

## 6 am Morning Edition

### 7 am Ante Meridian

Howard LaMere is your host Tuesday through Friday.

### 9:45 am 900 Seconds

A public affairs program produced by KSOR.

### 10 am - 2 pm First Concert

**May 4** SMETANA: String Quartet in E Minor ("From My Life")

**May 11** Marathon

**May 18** Marathon

**May 25** POULENC: Les Biches Suite

### 2 pm The Chicago Symphony

In his 13th year as Music Director, Sir Georg Solti leads the Chicago Symphony Orchestra in a series of broadcast concerts. Made possible in part by a grant from Amoco.

**May 4** Conductor Claudio Abbado leads the Chicago Symphony in a program that features Symphony No. 4 in C Minor, D. 417 (Tragic), by Schubert; Violin Concerto by Stravinsky, with Salvatore Accardo, soloist; and Sinfonietta by Janacek.

**May 11** Sir Georg Solti conducts the Chicago Symphony in a program devoted to

performance of Symphony No. 9, in D, by Gustav Mahler. This program was recorded in London's Royal Festival Hall during the Symphony's 1981 Summer European Tour.

**May 18** Conductor Andre Previn leads the Chicago Symphony in a program that includes Fantasia on a Theme by Thomas Tallis, by Vaughan-Williams; Cello Concerto by Walton, with soloist Ralph Kirshbaum; and Symphony No. 10 in E Minor, Op. 93, by Shostakovich.

**May 25** Janos Ferencsik conducts the Chicago Symphony in a program that includes Dances from Galanta by Kodaly; Concerto in C for Violin, Cello, Piano and Orchestra, Op. 56, by Beethoven; and Symphony No. 4 in E Minor, Op. 98, by Brahms.

### 4 pm NPR Journal

**May 3 and May 10—Special:** "Medicare, Medicaide, Medicoast: What is the Future?" The Reagan administration has proposed major cuts in funding for both Medicaid and Medicare. This two-part series presents a comprehensive look at the effects the cuts will have on taxpayers in general, and the poor and elderly in particular.

### 4:30 pm Spider's Web

Stories of adventure for children and adults.

### 5 pm All Things Considered

### 6:30 pm Siskiyou Music Hall

**May 4** REBEL: Les Elemens

**May 11** Marathon

**May 18** Marathon

**May 25** SCHUMANN: Piano Sonata No. 2 in G minor, Op. 22

### 9 pm Midnight

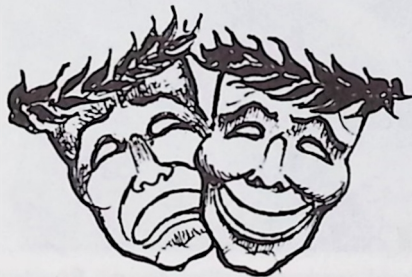
Midnight is a series of original mystery dramas written for radio.

**May 4** The Lost Chord

**May 11** Of Magic and Mephistopheles

**May 18** Sentimental Journey

**May 25** Traffic Incident



### 9:30 pm Nightfall

A series from the CBC of original and adapted half-hour stereo dramas focussing on tales of horror, suspense and the supernatural.

**May 4 Special Services** by Martin Kinch. An elite hospital provides organ transplants for wealthy and powerful patients, but the donors aren't always willing.

**May 11 Teddy** by Stephen Freygood

**May 18 The Thinking Room** by Tim

Wynne-Jones

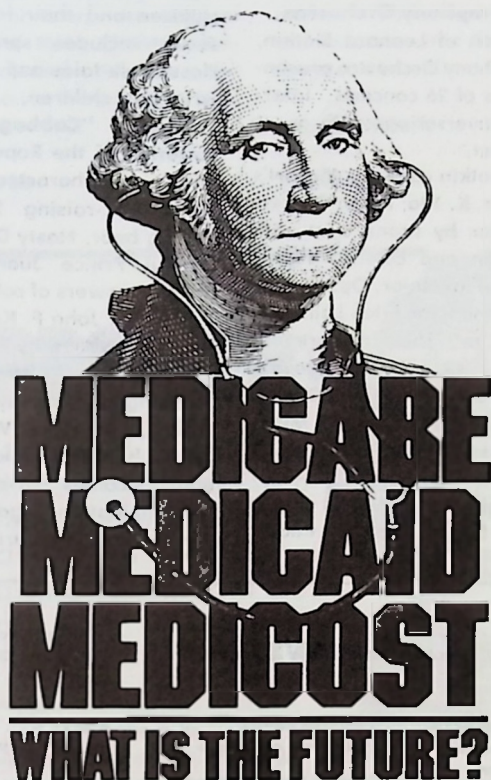
**May 25 The Club of Dead Men** by J. Wentworth Day

### 10 pm Rock Album Preview

The recording is supplied by **Home At Last Records**, Ashland.

### 10:45 pm FM Rock

### 2 am Sign-Off



A TWO-PART SERIES

**NPR**  
**JOURNAL**

# WEDNESDAY WEDNESDAY WEDNESDAY

**6 am Morning Edition**

**7 am Ante Meridian**

**9:45 am BBC Newsreel**

**10 am—2 pm First Concert**

**May 5** DVORAK: Symphony No. 8 in G, Op. 88

**May 12** Marathon

**May 19** Marathon

**May 26** WEBER: Quintet in B-flat for Clarinet and Strings, Op. 34

**2 pm Saint Louis Symphony Orchestra**

Under the direction of Leonard Slatkin, the Saint Louis Symphony Orchestra presents a broadcast series of 26 concerts. Intermissions feature conversations with guest conductors and soloists.

**May 5** Leonard Slatkin conducts Mozart's Symphony in F Major, K. 19a; Piano Concerto No. 2 in A Major by Franz Liszt with pianist Andre Watts; and Edward Elgar's Symphony No. 2 in E-Flat Major, Op. 63.

**May 12** Guest conductor Erich Leinsdorf conducts Overture to "The Creatures of Prometheus," Op. 43, by Beethoven; Johannes Brahms's Symphony No. 3 in F Major, Op. 90; Symphony No. 3 in G Minor by Albert Roussel; and "Rapsodie espagnole" by Maurice Ravel.

**May 19** Erich Leinsdorf conducts an all-Beethoven program featuring pianist Rudolf

Serkin. Heard are Leonore Overture No. 3; Symphony No. 8 in F Major, Op. 93; and Concerto No. 5 in E-flat Major for Piano and Orchestra, Op. 73.

**May 26** Guest conductor Eduardo Mata conducts Mozart's Symphony No. 38 in D Major, K. 504 ("Prague"); Concerto No. 1 in G Minor for Piano and Orchestra, Op. 25 by Mendelssohn; and Bartok's Concerto for Orchestra. Pianist Joseph Kalichstein is featured.

**4 pm Children's Radio Theatre**

An award-winning radio series for children and their families. This 13-part series includes spritely adaptations of classic folk tales and engaging social topics written by children.

**May 5 "Cabbage Soup"** A tasty variation of the Rapunzel fairy tale, filled with spicy characters and saucy tunes. Meet hair-raising Rapunzel, Max, the talking bear, Nasty Dame Gawful, and the tuneful Prince Juan, and discover the magical powers of cabbage soup. Recorded live at the John F. Kennedy Center for the Performing Arts (by Pat Harrison).

**May 12 "Children's Playhouse 7"** "Looking for Me" by Kim Neal and Emily Walter, age 14. A West Virginia farm girl leaves home to seek a career as a dancer and becomes involved with drugs. "Discrimination Against the Elderly" by Katier Moye and Yuri Kim, age 11. A group

## Program Underwriters

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410 East Main, Medford  
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**ARCO**  
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*National Radio Theatre*

**Tetra-Med**  
**Medical Transcription**  
**Service, Medford**  
*New Dimensions*

of boys torment an elderly man in the neighborhood. "The Day My Life Ended" by David Barrett and John Buck, age 16. Billy's involvement with drugs brings him to a confrontation with his alcoholic father. (Parental discretion is advised for "The Day My Life Ended" only.)

**May 19 "Children's Playhouse 9"** A journey into the future as young playwrights between 10 and 14 years old explore the possibilities of life in the 21st century. Plays deal with all aspects of human existence in the "New age."

**May 26 "The Nightingale, Part 1"** A tyrannical Emperor who treats his people with great cruelty is visited by the spirit of Death, who gives him three days to learn the meaning of love. An original musical adaptation of Hans Christian Andersen's tale, recorded live at the Smithsonian Institution in Washington, D.C. (by Sophy Burnham)

**4:30 pm Spider's Web**

**5 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**May 5** BRAHMS: Sonata in G for Violin and Piano, Op. 78

**May 12** Marathon

**May 19** Marathon

**May 26** JANACEK: Sinfonietta

**9 pm Vintage Radio**

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

**9:30 pm Talk Story**

Talk Story, in Hawaiian vernacular, means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

**10 pm FM Rock**

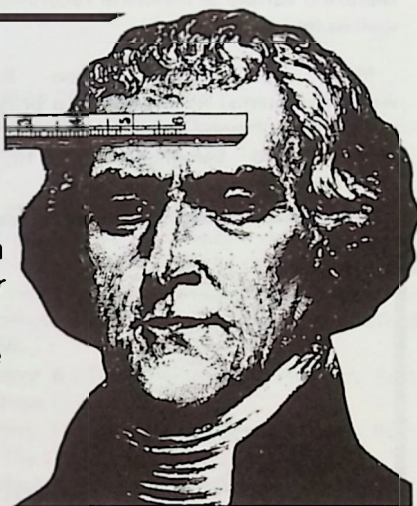
**2 am Sign-Off**

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—Thomas Jefferson



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# THURSDAY THURSDAY THURSDAY

## 6 am Morning Edition

## 7 am Ante Meridian

## 9:45 am Veneration Gap

Senior Citizen's news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

## 10 am—2 pm First Concert

**May 6** Marathon

**May 13** Marathon

**May 20** Marathon

**May 27** NIELSEN: String Quintet in G

## 12n KSOR News

## 2 pm The Los Angeles Philharmonic

The Los Angeles Philharmonic, under the direction of Carlo Maria Giulini, is heard in its 1981 broadcast season. Intermissions feature a variety of historical recordings as well as interviews.

**May 6** Conductor Simon Rattle welcomes pianist Radu Lupu in a program that includes Piano Concerto No. Op. 15, by Brahms; and Symphony No. 10, by Shostakovich.

**May 13** Conductor Giuseppe Sinopoli welcomes Frederica von Stade in a program that features Symphony No. 8 (Unfinished), by Schubert; Concert Aria "Chi'io mi scordi di te", by Mozart; Lieder eines fahrenden Geselles, by Mahler; and Symphony in Three Movements by Stravinsky.

**May 20** Conductor Myung-Whun Chung welcomes violinist Kyung-Wha Chung in a program that includes the world premiere of Symphony No. 2 (Love Music) by Chihara; Violin Concerto by Walton; and Symphony No. 3 by Mendelssohn.

**May 27** Conductor Maxim Shostakovich welcomes pianist Rafael Orozco in a program that features Suite, The Age of God, by Shostakovich; Piano Concerto No. 2, by Prokofieff; and Symphonie Fantastique by Berlioz.

**4 pm New Dimensions** New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities. Funded in part by a grant from **Tetra-Med, Medical Transcription Service, Medford.**

A black and white line drawing of a hand holding a telephone receiver. The hand is shown from the side, with fingers wrapped around the handle of the receiver. The receiver has a circular face with a grid of small holes. A coiled cord is attached to the bottom of the receiver.

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**May 6 To Grieve to Grow** Judy Tatelbaum, author of *The Courage to Grieve*, presents a fresh and sensitive perspective on the nature of grief as a process for learning to live and love.

**May 13 From Vitamin C to Disarmament** Nobel Prize Winner Linus Pauling takes us on a journey of profound consequence to our lives on the planet.

**May 20 The Tao, Synchronicity and Self-Discovery** Jean Shinoda Bolen, author of *The Tao of Psychology*, talks about the role of synchronicity in our lives and ways we can open to new experiences freely.

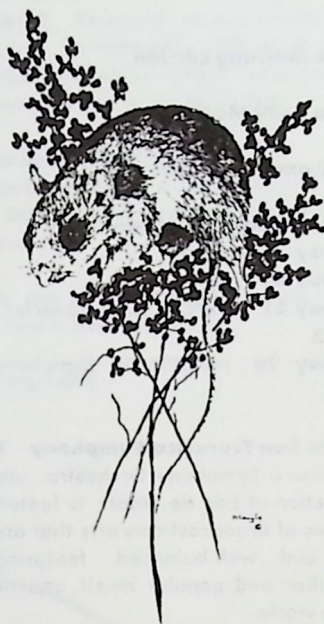
**May 27 Who Hears Your Thoughts?** Stephen and Ondrea Levine, co-ordinators of *The Dying Project* in Taos, New Mexico, present a probing conversation about the mind, the self, death and the walk through life.

**5 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**May 6** Marathon

**May 13** Marathon



**May 20** Marathon

**May 27** GRIEG: Concerto in A Minor for Piano and Orchestra, Op. 16

**9 pm The National Radio Theatre of Chicago** The Peabody Award-winning National Radio Theatre of Chicago presents a series of contemporary and classic dramas. Funded by **A Company Called TRW.**

**May 6** *The Odyssey of Homer, Part III; Free at Last*

**May 13** *The Odyssey of Homer, Part IV; The Great Wanderings*

**May 20** *The Odyssey of Homer, Part V; Monsters of the Sea*

**May 27** *The Odyssey of Homer, Part VI; The Swineherd's Hut*

**10 pm Dolby Alignment Tone**

**10:01 pm FM Rock**

**2 am Sign-Off**

# SATURDAY SATURDAY SATURDAY S

**7 am Ante Meridian** Your Saturday morning host is Zachari Brown. Saturday A.M. features essays and commentaries by Diana Coogle and other area writers, heard at 9:30.

## **9 am Dolby Alignment Tone**

### **10:01 am Jazz Revisited**

Remember the first thirty years of recorded jazz with Hazen Schumacher.

### **10:30 am Micrologus**

Host Dr. Ross Duffin explores the world of early music. This weekly half-hour program focuses on various aspect of music before 1750. Dr. Duffin is joined frequently by distinguished performers.

**11 am The Lyric Opera of Chicago** Performances from the 27th season of the Lyric Opera of Chicago are funded in part by a grant from **Beatrice Foods Co.**

**May 1 Don Quichotte** by Massenet, Jean Founet (conductor), with Nicolai Ghiaurov (Don Quichotte), Donald Gramm (Sancho), and Lucia Valenti-Terrani (Dulcinee).

**May 8 Ariadne auf Naxos** by Richard Strauss, Marek Janowski (conductor), with Leonie Rysanek (Prima Donna; Ariadne), Ruth Welting (Zervinetta), William Johns (The Tenor; Bacchus), Trudeliese Schmidt (The Composer), Timothy Nolen (Harlequin), Alexander Malta (Music Master), and Ken Ruta (Major-Domo).

**May 15 Romeo et Juliette** by Gounod, Jean Fournet (conductor), with Alfredo Kraus (Romeo), Mirella Freni (Juliette), Sesto Bruscantini (Friar Laurende), Dimitri Kavrakos (Capulet), Terry Cook (Duke of Verona), Duane Clenton Carter (Paris), Gregory Kunde (Tybalt), and J. Patrick Raftery (Mercutio).

**May 22 Macbeth** by Verdi, Adam Fischer (conductor), with Piero Cappuccilli (Macbeth), Josephine Barstow (Lady Macbeth), Paul Plishka (Banco), Frank Little (Macduff), and Gregory Kunde (Malcolm).

**May 29 Fidelio** by Beethoven, Gustav Kuhn (conductor), with Johanna Meier (Leonore), Jon Vickers (Florestan), Leif Roar (Don Pizarro), Paul Plishka (Rocco), Elizabeth Hynes (Marzelline), James Hoback (Jacquino), and Dimitri Kavrakos (Don Fernando).

## **2 pm Studs Terkel Almanac**

Author, actor, critic, folklorist, and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic reading and sound tributes.

## **3 pm Communique**

The nation's only radio program devoted to reporting on world affairs and U.S. foreign policy. NPR reporters and editors and well-known journalists.

## **3:30 Music Hall Debut**

A recording new to KSOR's library is featured. Recordings are provided by the **Golden Mean Bookstore.**

## **4 pm Siskiyou Music Hall**

**May 1 HENSELT:** Piano Concerto in F Minor, Op. 16

**May 8 Marathon**

**May 15 Marathon**

**May 22 KORNGOLD:** Violin Concerto in D, Op. 35

**May 29 BEETHOVEN:** Symphony No. 7 in A, Op. 92

## **7:30 Pickings**

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

## **8 pm A Prairie Home Companion**

A live 2-hour broadcast featuring performances on the stage in downtown St. Paul, Minnesota. The variety show is originated, written and hosted by Garrison Keillor, and features special guests.

**May 1** Host Garrison Keillor welcomes Wintergreen (a third generation Finnish

dance band), Irish Harpist Sylvia Woods, and the Butch Thompson Trio.

**May 8** Stoney Lonesome, The Butch Thompson Trio, Charlie McGuire, and Lou and Peter Berryman join host Garrison Keillor for this show live from the World Theatre in downtown St. Paul.

**May 15** Host Garrison Keillor welcomes Chet Atkins, Vern Sutton and Phillip Brunell, Stoney Lonesome, The Butch Thompson Trio, and Helen Schneyer.

**May 22** The Butch Thompson Trio, Bill Crofut and Larry Larsen join host Garrison Keillor for this show live from the World Theatre in downtown St. Paul.

**May 29** Host Garrison Keillor welcomes the Butch Thompson Trio and others for this live program from the World Theatre in downtown St. Paul.

#### **10 pm Jazz Alive**

Recorded live wherever jazz is performed in the United States and abroad, this unique weekly series is dedicated to America's own indigenous musical idiom, covering the spectrum of jazz being played today.

**May 1** **Steve Kuhn—Sheila Jordan**  
**Portrait** Pianist—composer Steve Kuhn

and vocalist Sheila Jordan are featured in a program that includes interviews and their performances at the 1980 Molde International Jazz Festival.

**May 8** **Les McCann—Ernie Watts—Abe Laboriel—Charles Moore**—are featured with their respective ensembles in a program that highlights some of the West Coast's finest musicians.

**May 15** **Dollar Brand Plus** From the 1980 Montreux International Jazz Festival this program features performances by pianist Abdullah Ibrahim's Dollar Brand, Miriam Makeba's ten-piece ensemble and the Latin Percussion Jazz Ensemble.

**May 22** **Chano Pozo Salute** This tribute to Chano Pozo, the father of Afro-Cuban jazz, features interviews and performances by Dizzy Gillespie, Paquito D'Rivera, Cecil Payne and Daniel Ponce.

**May 29** **George Shearing and John Coates, Jr.** The program features performances by two piano guests. Shearing heard in duo setting, Coates with his trio.

#### **12 pm Weekend Jazz**

#### **2 am Sign-Off**

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## ***KSOR History.... continued from page 16***



**Howard LaMere, KSOR production director, develops his technique as a student in the old studio facilities.**

In May 1979 the goal of serving membership in National Public Radio was reached. A requirement for membership was further growth of the professional core staff that supervises operations. Howard LaMere was hired as production director and a full-time position providing for the handling of public information and promotion (including the Guide) resulted.

Programming, too, was undergoing change over the years, though some old favorites have been retained. Siskiyou Music Hall, basically the same format as the original Siskiyou Symphonius, is the station's longest-running program. Locally-produced programming still serves the region, with an increasing emphasis on quality. The student-produced "Chatterbox" garnered a Corporation for Public Broadcasting Award in 1981.

These advances in local programming, along with KSOR's continued dedication to airing the best of NPR-produced programs, have allowed the station to achieve its goals of becoming fine arts

public radio for southern Oregon and northern California. But the story doesn't end there.

KSOR has gone out into the community so that, in addition to bringing the world's finest music to our area, the station offers the culture of the Rogue Valley to the world via NPR's satellite. Live regional broadcasts of Oregon Shakespearean Festival productions were sent to NPR affiliates beginning in 1979, and in 1980 KSOR produced a series from the Peter Britt Music and Arts Festival for use by NPR member stations.

Over the years KSOR has vastly improved the quality, quantity and quality of its offerings. With the addition of translator communities, the station has evolved into a regional network covering the entire mythical state of Jefferson. Most amazing, perhaps, is the fact that the



**Mike Mishofsky is ready to "start the music" during broadcast from the old KSOR studios.**

improvements in production, program offerings, and quality of sound, were all accomplished from very limited, cramped quarters in the basement of Central Hall on the SOSC campus. This past year has seen the first real (and most welcome!) interior expansion of those facilities. With the completion of SOSC's new Theatre Arts building, the station gained much-needed office space.

The greatest virtuoso must play a first note, and so it was with KSOR in 1930 when a small group of people got together to offer a unique radio program. Since then, with practice and the addition of professionalism, both in equipment and personnel, public radio KSOR has

developed with the appreciation of its audience into a truly comprehensive service providing the only programming of its kind for people in southern Oregon and northern California.

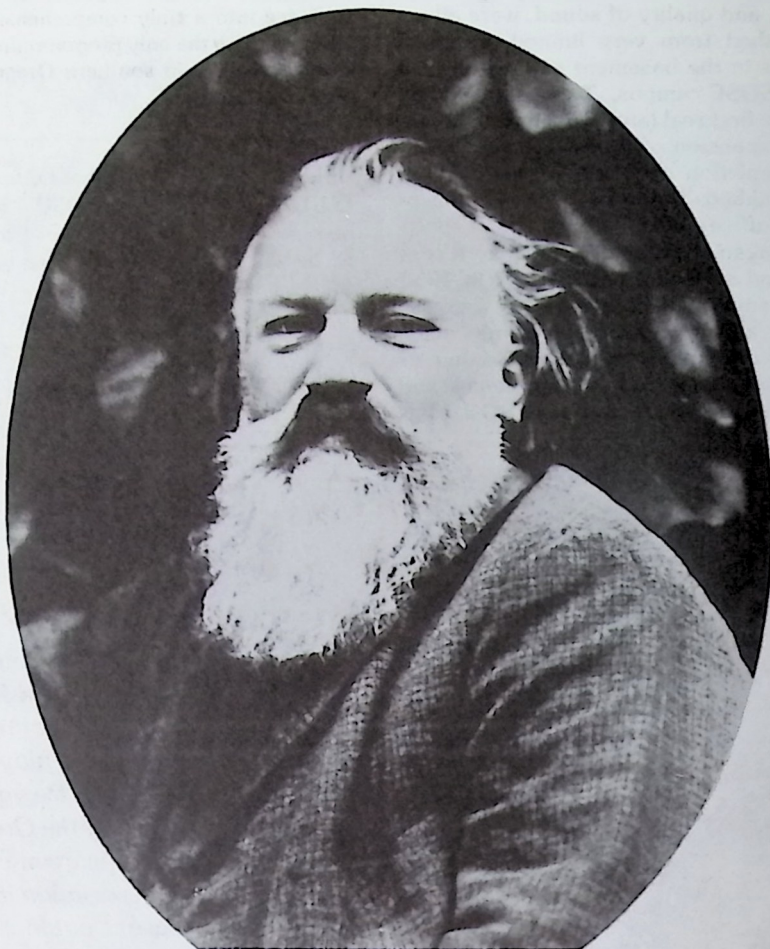
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**Jim Parker** is an Assistant Editor of the **GUIDE** and editor of SOSC's campus newspaper, the **Siskiyou**. He also claims to be the only full-time resident of the Stevenson Union basement. Parker's only ambitions are to someday get a full night's sleep and to find a pair of socks that match.

---



**KSOR Programming Director John Baxter** offers commentary on the play, assisted by **Peggy Rubin** of the Oregon Shakespearean Festival Association in the pleasant outdoor setting of the Elizabethan Outdoor Theatre in Ashland. This picture was taken during one of KSOR's annual live broadcasts of the Shakespearean productions.



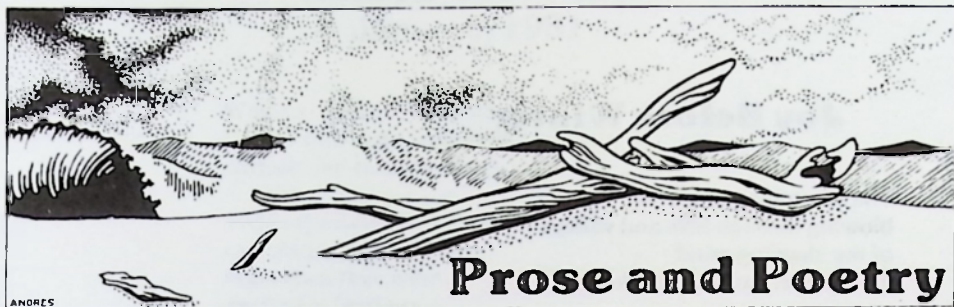
## **Johannes Brahms**

***May 7, 1833 - April 3, 1897***

Following Schuman's death, Brahms assisted the dead man's wife, Clara in supporting her seven children. The following insights into the composer's mind and heart are taken from letters to Clara:

"... I am so little given to complaining to others about my lack of genius and skill, and dislike doing it so much, that I naturally look different from what I feel. In addition I feel so happy when at times I am able to please other people. Oh, if one could only look inside oneself and find out how much of the divine one has in one's constitution!" (February 24, 1858)

"...the artist cannot and should not be separated from the man. And in me it happens that the artist is not so arrogant and sensitive as the man, and the latter has but small consolation if the work of the former is not allowed to expiate his sins." (December 22, 1891)



We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines; and prose of up to 1500 words. Prose can be fiction, anecdotal, personal experience, etc. Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wilson, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for a reply.

## Jeanne Pekin

**Jeanne Pekin**, in the last ten years has lived in West Germany, Turkey, Kansas, Oklahoma, Texas, Missouri, Montana, Alaska, and now Ashland. She has worked in a card factory, tended bar, pulled green chain, picked fruit, cleaned houses, and done map work for the United States Forest Service.

### Watered Gold

Soft glory in the watered gold,  
sunny rays shaky with rain,  
metal precious and pure  
yet vulnerable, bendable, weak.

Watered gold, dilute treasure.  
I see your gleam through fathoms  
of dirty gray water  
as I'm forced under, and resurface.

A seeker of nuggets, a searcher  
through dreck,  
with a sieve of mind  
and an instinct to follow the shine.

## Joy Before Winter

The scratching of leaves  
blowing through hills and valleys  
of my sleeping mind  
alarms me. Anxious awakening.

Elusive present  
is blowing by before me.  
Both desire and loss  
are strong and light in the air.

The rushing soft wind  
meets me, loves me, and leaves me.  
A bright flash of joy  
will illuminate my gray.

## Crazy

A life askew,  
and charms of eccentricity  
are wearing thin  
since I'm wearing them alone.

I'm spiraling  
straight up to indifferent space,  
sprung far by springs  
that give no rest to restless thoughts.

Beyond a life  
askew lies lives askew, a world  
askew and skies  
scurrying with vague, empty clouds.

## Joseph Shakarchi

**Joseph Shakarchi** is from New York City, and is currently teaching writing and literature at S.O.S.C. His writing is influenced by both contemporary poetry and contemporary music.

## Oedipus

Because he looked like her husband

Jocasta seduced him  
knowing the prophecy

He only seeing his own reflection  
in his mother's eyes

## Golden Gate Park January, 1981

Walking through the park  
I came across an open field  
surrounded by a few trees

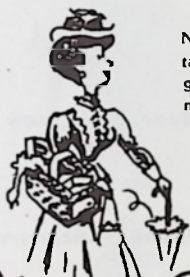
and in the field I saw four small girls  
carrying huge branches  
taller than they were  
as if giant feathers  
or eagles wings  
white and brown  
waved back and forth

and the girls were in long dresses  
with their hair down  
and they were moving in unison  
half running  
half dancing  
and chanting words I could not hear  
as if taking part in a ceremony  
a tribal dance  
a sacred rite

and I was almost overcome by the beauty  
and grandeur  
so I moved closer  
until I could hear their chant:

*war war war  
Prepare for war!  
Kill kill kill  
Prepare for war!*

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# Art Events in May

For information about arts events in this region, contact the Arts Council of Southern Oregon at 488-ARTS, or drop by the Arts Office at 349 E. Main, Apt. 5 in Ashland from 10-5 daily.

The **GUIDE** is happy to publish cultural events of arts organizations in the **KSOR** listening area in its monthly **Arts Calendar**. The deadline for receiving information is the first of the month **prior** to the month in which the event occurs. All submissions should be typed, double space, and sent to: **KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.**

- 1** thru 29. Sculpture and drawings by Janet Geib Pretti will be featured at Pacific Folk and Fine Arts Guild, Port Orford.

Rogue Valley Symphony Orchestra will perform at the SOSc Music Recital Hall 8.p.m.

thru June 11. Teachers of Painting Show, Umpqua Community College Art Gallery, Roseburg.

thru 8. Kathy Wengi O'Connor exhibit at Grants Pass Museum of Art.

Oregon Shakespearean Festival presentation of **Spokesong** begins.

Rogue Gallery's annual "Run For Your Art" fun run for all ages. Choice of 1, 3.1 or 6.2 mile course. For more information call Rogue Gallery at 772-8118.

- 2** The Ashland Film Society presents **Woodstock**, 6 and 9 pm, Vintage Inn, Ashland.

Rogue Valley Symphony Orchestra concert. SOSc Music Recital Hall, 3 pm. thru 8. SOSc Festival of the Arts.

- 6** Jazz Concert, SOSc Music Recital Hall, 8 pm.

thru 8. SOSc Theatre Arts Dept. presents **The Miser**, 8 pm, new Theatre Arts Center.

- 7** Portland Opera Society presents **Face on the Barroom Floor**, 8 pm, SOSc Music Recital Hall.

**8**

Spring Arts Celebration (Dance and Music performances on two stages),  
11 am - 6 pm SOSC Theatre Arts Center.

Eugene Symphony Orchestra concert, 8 pm, SOSC Music Recital Hall.

**9**

Ashland Film Society presents **Every Man for Himself and God Against All**, 6 and 9 pm, Vintage Inn, Ashland.

**10**

SOSC Symphonic Wind Ensemble concert, 8 pm, SOSC Music Recital Hall.

**11**

thru June 3. SOSC Student Art Show, Stevenson Union Gallery.

**13**

SOSC Student Art Show reception, 7-9 pm, Stevenson Union Gallery.

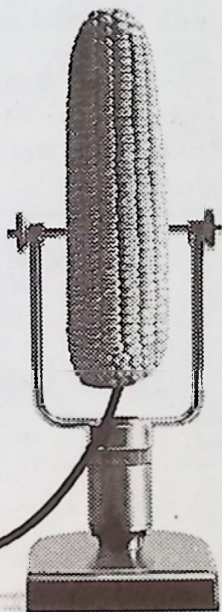
**16**

Ashland Film Society presents **Beauty and the Beast** and **Unicorn in the Garden**, Vintage Inn, Ashland.

Rogue Valley Youth Orchestra concert, 7:30 pm, SOSC Music Recital Hall.

Symphonic Wind Ensemble concert, 3 pm, SOSC Music Recital Hall.

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**SEE -** Page twelve for details.

- 17** Faculty Recital by John Miller on piano, 8 pm, SOSC Music Recital Hall.
- 20** Brass Choir concert, 8 pm, SOSC Music Recital Hall.
- 21** Senior Recital by Lori Carothers (clarinet and voice), 8 pm, SOSC Music Recital Hall.
- 23** Ashland Film Society presents **Dersu Uzala**, Vintage Inn, Ashland.
- 28** Drama "Rhythm and Ragtime," 8 pm, SOSC Theatre Arts Center.
- 30** Ashland Film Society presents **Lies My Father Told Me**, Vintage Inn, Ashland.

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Student photography, sculpture, drawings, graphic art, and work in all media will display the wealth of talent being developed in southern Oregon at the **SOSC Student Art Show** in the Stevenson Union Gallery May 11 through June 3. This photograph was taken by **Jack Duggan**.



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